

## INVITATION

to the press conference for the exhibition

**THE ONE WOMAN GROUP EXHIBITION**  
**KAREN PONTOPPIDAN**  
14 February - 5 May 2019



Press conference      Tuesday, 12 February 2019, 11 a.m.  
in the presence of the Artist and the Curator, Dr. Ellen Maurer-Zilioli

Exhibition opening      Wednesday, 13 February 2019, 7 p.m.  
Speakers: Michael Buhrs, Director, Museum Villa Stuck  
Richard Quaas, City Councillor of the City of Munich  
Artist talk with Karen Pontoppidan and Dr. Ellen Maurer-Zilioli, Curator  
The exhibition opens at 5 p.m.

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Opening hours: Tuesday – Sunday 11 a.m. – 6 p.m.  
Open late: FRIDAY LATE on the first Friday of the month, 6–10 p.m., free admission

Fig.: Karen Pontoppidan, Ohne Titel (Selbstportrait mit Ziege), brooch 2002. Photo: Antje Hanebeck, VG Bild-Kunst, Bonn 2019

## Press release

### THE ONE WOMAN GROUP EXHIBITION KAREN PONTOPPIDAN February 14 through May 5, 2019



Karen Pontoppidan was born in Kerteminde, Denmark. Her artistic philosophy and work go hand in hand with a fundamental and radical change in contemporary art jewelry. Current insights into the social significance of identity and gender within the framework of gender studies, for example, or the political and social role of art, form the background for the basic assumptions in her work and teaching (2006 - 2015 as a professor at the Konstfack in Stockholm, Sweden, and since 2015 as a professor at the Akademie der bildenden Künste, in Munich, Germany). These insights also inform her demands for an expansion of consciousness in her discipline and for a dismantling and innovative revitalization of her subject-matter under premises and creative conditions that reflect these current insights.

With all this in mind, the artist presents her subject-matter in such a way as to suggest how a discipline so strongly conditioned by tradition and the genre's own history can react to our epoch, to explosive concerns and to existential problems.

In her work, she herself has developed a many-faceted aesthetic that seems contradictory at first glance. "THE ONE WOMAN GROUP EXHIBITION," therefore, is a fitting title for this exhibition, as it counteracts and undermines the viewer's expectations of artist images and the conceptions of works of art that have accompanied us since the age of bourgeois idealism.

With this presentation of around 150 works from the last twenty years, the artist allows a broader public, for the first time, to participate in a complex discourse and to gain insight into the demanding and critical transformation of the jewelry genre of her generation.

As the exhibition unfolds, the artifice of the make-believe "camouflage" and the division of a single creator of the objects into numerous female authors become apparent. Each chapter in the exhibition has therefore been assigned to a "fake" author. In fact, however, it is a consistent and ultimately logical oeuvre that unfolds before our eyes. Even during her studies in Munich with Otto Künzli, whose assistant Pontoppidan then also became, she dealt with negative feelings such as disgust and ugliness, which actually, for jewelry, were completely frowned upon at the time. The result, however, proves to be astonishing, because the colorful "BLUMEN&BOLLER" – as this group of works is called – are quite suitable for adaption to the body. It is with this astonishment in mind that Pontoppidan strives for an element of confrontation, and it is to this end that she infuses absurd, outlandish qualities into her artwork using engraving and enamel techniques.

Groups of works with a sculptural character and which relate to social surroundings and individual contexts are the cumulative result of these efforts. The unshapely, as an aesthetic element and as an incisive disruptive factor, gives her pendants – the necklaces from the cycle "FAMILY PORTRAITS" for instance, an alien appearance. An appearance nonetheless, which, through its poetic, almost melancholic charisma, receives an atmospheric effect that eases the break and cushions the "impact" with the conventional image of jewelry. Recently, Pontoppidan has been analysing relationships between the arts commonly referred to as "applied" and "free." The trilogy "CANVAS\_CONTEXT\_CASH" from 2010-2014 combines behaviors and citations from both areas and, with an ironic effect, mixes these instruments to create an object that serves as jewelry. In "KNELL - THE GENDER BELL" (2016/2018), the author comments – through the use of bell-like forms as pendants – on the voice as a theme: its space, its range and its raison d'être. Hidden inside these "resonant structures" are mysterious clappers; each of a shape or material rich in associations, and each of which is able to produce quite a decent tone. These groups of works will furthermore be joined by completely newly created cycles which complement the body of art jewelry, but also go beyond it.

During this period, Pontoppidan completely freed herself from the classical dogma of jewelry, and – constantly deliberating and wrestling with the trained goldsmith within herself – she shamelessly and provocatively shifted back and forth between experimental deconstruction within conceptually influenced series of works, the demand for freedom of artistic gesture and design; and their intellectual depth and aesthetic representation. This high-level "balancing act" was by no means harmless.

With it, jewelry has moved back into the realm of art. This time, however, enriched through the addition of content, which, in this form, had never been seen before. This content embeds jewelry itself within a superordinate social change; one that increasingly lends the artistic media an openness and ambiguity of expression – without completely negating the pleasure of, in our case, jewelry.

In Munich, in particular, with its world-famous and internationally connected jewelry scene that hosts a "mega-event" centered, among other activities, around gallery and museum exhibitions and around the special jewelry show at the IHM, a leading trade fair for craft trades, the "statement" that Karen Pontoppidan's exhibition at the Museum Villa Stuck makes is more than obligatory. The avant garde is at home here, and this where the avant garde of this genre will continue to present its work.

### **Karen Pontoppidan**

was born on February 29, 1968, in Kerteminde, Denmark. She lives and works in Munich, Germany.

### **Education**

1986–1988	Internship with Gerda Lynggaard/Monies, Copenhagen, Denmark
1988–1991	Training as a designer at the Berufskolleg für Formgebung, Schmuck und Gerät, Schwäbisch Gmünd, Germany
1991–1997	Formal studies at the Akademie der Bildenden Künste, with Otto Künzli, Munich, Germany (from 1995-1997 post-graduate study as a master student)
Since 1997	She has had her own studio in Munich.
1998	Diploma from the Akademie der Bildenden Künste, Munich, Germany

### **Teaching**

2000–2006	Assistant to Prof. Otto Künzli, Akademie der Bildenden Künste, Munich
2003–2004	Guest lecturer at the Fachhochschule, Düsseldorf, Germany
2005–06	Guest lecturer at the Fachhochschule, Pforzheim, Germany
2006–15	Professor at the Ädellab Konstfack, University of Arts, Crafts and Design, Stockholm, Sweden
Since 2015	Professor at the Akademie der Bildenden Künste (Academy of Fine Arts), Munich, Germany

### **Works in public collections**

CODA Museum, Apeldoorn, Netherlands  
Cooper Hewitt, Smithsonian National Design Museum, New York, USA  
Die Neue Sammlung – The Design Museum, Munich, Germany (a permanent loan from the Danner-Stiftung, gift of Katrin & Paul Basiner)  
Grassi Museum, Leipzig, Germany  
Hiko Mizuno College of Jewelry, Tokyo, Japan  
Alice and Louis Koch Sammlung, Schweizerisches Nationalmuseum, Zurich, Switzerland  
Københavns Kunstforeningen, Copenhagen, Denmark  
Marzee Collection, Nijmegen, Netherlands  
Nasjonalmuseet for Kunst Arkitektur og Design, Oslo, Norway  
Röhsska Museum, Göteborg, Sweden  
Schmuckmuseum, Pforzheim, Germany

## Catalogue

A catalogue is published in conjunction with the exhibition. Published by Distanz Verlag, edited by Michael Buhrs and Ellen Maurer-Zilioli, designed by Susanne Dell. It includes essays by Ellen Maurer-Zilioli and Maria Muhle, quotations by Barbara Vinken, Angelika Nollert, Carin Reinders and others as well as quotations by Karen Pontoppidan. 164 pages, numerous illustrations and installation photographs, in German and English, ISBN 978-3-95476-279-8. 29,90 Euro.

The exhibition will be shown at **RIAN Design Museum**, Falkenberg (Sweden) from 25 May to 25 August, 2019

## Programme of supporting events

### Insights tours

with Dr. Ellen Maurer-Zilioli, Curator  
Wednesday, 20 and 27 March as well as 3 April 2019, 5 p.m.  
guided tour free of charge, discounted admission



**Artist talk with Karen Pontoppidan and Dr. Ellen Maurer-Zilioli**  
Sunday, 10 and Sunday, 17 March 2019, 2 p.m.

**Apéro with Karen Pontoppidan and Dr. Ellen Maurer-Zilioli**  
Friday, 15 March 2019, 5 p.m. at Museum Villa Stuck. Subsequently opening of the exhibition „SCHMUCKISMUS“ at Pinakothek der Moderne

### Friday Late

on the first Friday of the month, 6–10 p.m., free admission  
Guided tours of the Munich Volkshochschule (Adult Education Centre, MVHS)  
Friday, 1 March, 5 April and 3 May, 2019, 8.30 p.m.  
guided tour free of charge

### Friday Late 5 April 2019, 7 p.m.

Tour through the exhibition with Karen Pontoppidan and Prof. Dr. Maria Muhle, Department of Philosophy and Aesthetic Theory, Akademie der Bildenden Künste, Munich

### Guided tours of the Munich Volkshochschule (Adult Education Centre, MVHS)

Sunday 3, 17 and 31 March as well as 14 and 28 April 2019, 2 p.m.  
Guided tour € 7.– , discounted admission

### Workshops for children

#### Sunday, 3 March 2019, 2 – 4.30 p.m.

**ATELIER: Lass Dich überraschen!**

Register by telephone at 089/4555510

#### Sunday 7 April 2019, 2 – 4.30 p.m.

**ATELIER: Wunderland Schmuck**

Register by telephone at 089/4555510

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